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VI.—EURIPIDES HERACLIDAE 223.

The commentators have failed to see that Iolaus is here replying to the arguments made by Kopreus in verse 110 to induce Demophon to give up the Heraclidae without a struggle: *καλὸν δέ γ' ἔξω πραγμάτων ἔχειν πόδα | εὐβουλίας τυχόντα τῆς ἀμείνονος*. He has also in mind the warning which the Argive had given to the Athenian ruler in verses 165–168: *ἡ κακὸν λόγον | κτήσῃ πρὸς ἀστῶν, εἰ γέροντος εἵνεκα . . . παίδων τε τῶνδ' ἐς ἀντλον ἐμβήσῃ πόδα*. As soon as these facts are recognized the restoration of the passage becomes easy:

*σοὶ γὰρ τόδ' αἰσχρόν, χωρὶς ἔντι πόδα κακῶν,
ικέτας ἀλήτας συγγενεῖς . . . ἔλκεσθαι βίᾳ.*

Not only did the scribe who was responsible for the corruption mistake ENTI for ENTE, but he also mistook ΠΟΔΑ for ΠΟΛΑ, which was forthwith changed to ΠΟΛΕΙ, since he thought it was governed by the preposition EN; and he was strengthened in this conviction by the fact that he had just written *χωρίς*, *without*, and, like many an editor since, fancied that a contrast was intended with *ἐν*, *within*—"both individually and before the state, i. e. in your civic position as chief magistrate" (Pearson).

For the phrase *ἐντι πόδα* compare Hec. 163 *ποῖ δ' ἦσω πόδα*, 977 *ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα*, Aesch. Fr. 244 *ὦ πούς, ἀφήσω σε* (where, of course, the connection is not clear); and for the proverbial expression compare Aesch. Prom. 263 *πημάτων ἔξω πόδα | ἔχει*, Cho. 697 *ἔξω κομίζων ὀλεθρίου πηλοῦ πόδα*, Soph. Phil. 1260 *ἴσως ἂν ἐκτὸς κλαυμάτων ἔχοις πόδα*. Cp. also *πόδα κλίνειν* (Soph. O. C. 193), *ὑπεκτρέπειν* (Tr. 549), *ἐκνέμειν* (Ai. 369), *ὑποστρέφειν* (Eur. Fr. 495), *ἐκβάλλειν* (1010). By *χωρὶς* . . . *κακῶν* the poet means *χωρὶς θορύβου καὶ φόβου ζήσεις καλῶς* (Ar. Fr. 498).

The current of thought is interrupted by the exclamation *οἴμοι κακῶν . . . βλέπον*. If the sentence had continued as originally planned, doubtless *ἔαν* would have appeared in the

text. Demophon himself later uses *παρήσω*. Indeed, the phrase *χωρίς ἔντι πόδα κακῶν* implies a *παριέναι ἔλκεσθαι βίᾳ*. The picture which Iolaus desires to portray vividly in order to move Demophon to compassion is similar to that depicted by Aeschines in 2. 157: *ἔλκοιμι τῶν τριχῶν . . . αἰχμάλωτον γυναῖκα*.

Most scholars consider the last word in 223 as an interpoler. But it was almost certainly in the original text. When *ἔντι πόδα* was transformed into *ἐν τε πόλει*, the genitive *κακῶν* became *κακόν* perforce. Moreover, in the earliest characters the genitive plural and the neuter singular had identity of form.

Many editors accept Erfurdt's emendation *ἐν τε τῇ πόλει*. There are several reasons why this should be rejected, chief of which is the liberty taken with the reading of the MSS. The more I study the tragic poets the greater my conviction that we should not do violence to the sacred texts, should not change arbitrarily what has been handed down to us in order to secure a collocation of words which seem to express a thought born in our own inner consciousness. The scribe copied mechanically: he did not pick up a word like *κακόν* at the end of a verse and throw it out bodily, and then pick up another and throw it bodily in, like *τῇ* before *πόλει*. The trouble lies, not before and after, but *in πόλει* itself. There are almost a score of conjectures recorded; but in all of them *πόλει* is retained. Even the position of *χωρίς*—after the caesura—shows that it is to be associated with the words in the remainder of the verse, not with the preceding *σοὶ αἰσχρόν*, as most editors imagine. In fact, this post-caesural position of the adverb furnishes an additional argument for the correctness of the emendation *ἔντι πόδα κακῶν*.

J. E. HARRY.

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